

ARTS 4302.001 - ADVANCED PRINTMAKING

Term: Fall 2021
Meeting times: Monday, Wednesday, 12:30-3:20pm
Location: CA 204-205
Instructor: Lars Roeder
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Office: Center for the Arts 207
Office Hours: Tuesday, Thursday, 1:00-3:00, Wednesday, 3:30-4:30

COURSE DESCRIPTION:

Further investigation into learned printmaking history and techniques and the introduction of new process through demonstrations and collaborative activities. Students will continue to hone technical skills, development of content and expanding a visual vocabulary.

RECOMMENDED TEXTBOOKS:

Printmaking: A Complete Guide to Materials & Processes (second edition) Fick and Grabowski
The Complete Printmaker Ross and Romano

COURSE REQUIREMENTS:

- Completion of (4) Assignments plus at least (1) other print edition (shirt blocks not included)
- Active participation in class discussions and critiques
- Maintaining an up-to-date sketchbook and notebook
- Being on time and adequately prepared with materials for each class
- Attendance record that meets TAMUCC and instructor policies
- Safe and careful use of all materials, tools, equipment, and studio space
- Strict adherence to safety and clean-up procedures
- Maintaining a positive and respectful attitude toward others and work area

LEARNING OUTCOMES:

- Successful application of learned processes and techniques
- Continued development of knowledge and technical abilities gained from introductory and intermediate level printmaking
- Conceptual development, risk taking, imagination, creativity and inventiveness
- Application of basic elements of drawing and design in the execution of assignments
- Continued development of visual, verbal and critical communication skills
- Sense of pride in one's work with reference to presentation and craftsmanship

DEMONSTRATIONS:

Demonstrations - scheduled or impromptu - demand full attention and note-taking in a notebook specific for the course. Scheduled demos will not be repeated for tardy, absent or negligent students.

CRITIQUES:

Critiques are crucial to the development and advancement of ideas and learning the language of constructive criticism. Students are required to fully participate. Prints must meet the instructor's required level of completion and presentation to be considered.

PORTFOLIOS/CRAFTSMANSHIP:

Editions must be clean and flat. submitted for each grade between interleaving in a presentable portfolio.

SAFETY/CLEAN-UP:

STUDENTS ARE REQUIRED TO CLEAN AT THE END OF EACH WORK SESSION. Stones, plates, screens, inks, tools, etc are not to be left out during student absence. Chronic negligence will affect your final grade. Be considerate and respectful of the studio space, instructors, and fellow classmates. **Individuals engaging in uncooperative and/or unsafe behavior will be warned once by the instructor. Upon second violation, the student will be withdrawn from the course and given a "wd" with no refund of tuition or fees.**

Students must wear closed-toe shoes in the printshop at all times. Avoid loose fitting clothing. Long hair should be tied back. When dressing for class consider that there is a chance that clothes will get stained. Aprons are available near the entrance to the printshop.

All tools on loan must be returned at the end of the semester. Lost or damaged tools will be replaced at the student's expense. A mandatory cleanup is held on the final class. All litho stones must have the image removed and grained flat to 80 grit at the end of the semester. Screens must be blown out and placed in appropriate area. Failure to do so will result in a final grade of C.

SUPPLIES:

Students are expected to furnish the majority of their own supplies. Projects in advanced printmaking often require specialized tools and materials that are not reliably available locally and will have to be ordered online. It is the student's responsibility to be proactive about ordering necessary materials. Failure to be prepared as use class time effectively will negatively impact the Studio Etiquette portion of the grade. Financial issues should be discussed with the instructor early in the semester so that a suitable solution can be found to execute projects to their fullest potential.

LAB HOURS:

Much of class time is reserved for demonstrations and critiques. A minimum of (6) additional hours a week is required for success. Do not wait until the day before critiques to finish work, PACE YOURSELVES! Instructors will be available during office hours and by appointment.

GRADING CRITERIA:

Grades provide indication of growth and offer a record of achievement. Simply fulfilling class requirements warrants a grade of (C). Showing initiative and ambition in developing skills, ideas, imagery, and presentation warrants above average grades. Evaluative factors include:

- Creativity and inventiveness of imagery
- Development and execution of ideas
- Sensitivity in handling materials and process
- Demonstrated understanding and application of art elements (line, shape, texture, value, color)
- Content: synthesis and compatibility of design, media, and concept
- Craftsmanship and presentation
- Critique participation

Late assignments handed in anytime after the designated deadline will be penalized a full letter grade.

GRADE MAKE-UP:

Project #1- Variant Screenprinting	15%	9/13
Project #2- Makerspace Matrix	15%	9/27
Project #3- Risograph Zine	15%	10/18
Project #4- Chine collé everything	15%	11/8
Final- Self-guided project	25%	12/6
Studio etiquette (cleaning) and readings	15%	

ASSIGNED PROJECTS GRADING SCALE (4): 30 possible points

Technique (10 points): Synthesis of materials/tools/process and application of drawing/design elements

Content (10 points): Creative interpretation of the assignment - research and risk taking.

Craft (10 points): Cleanliness and presentation of work.

SELF-DIRECTED PROJECT GRADING SCALE (1): 50 possible points

Technique (10 points): Synthesis of materials/tools/process and application of drawing/design elements

Content (10 points): Creative and thoughtful concept or message – research and risk taking.

Craft (10 points): Cleanliness and presentation of work.

Scope (10 points): Design of the project is complex technically and conceptually. Thorough exploration of traditional printmaking techniques

Proposal (10 points): Concept is clear and well thought out. Proposal is prepared in a professional manner

STUDIO ETIQUETTE: 15 possible points

Studio etiquette is a compilation of participation, cleanliness, and professionalism in accordance with the course requirements.

GRADE INTERPRETATION:

A (90-100%) Superior work, distinguished mastery of course material – inventiveness, execution, craftsmanship, participation

B (80-89%) Above average work, strong mastery of course material, active participation

C (70-79%) Average work, meets basic class requirements

D (60-69%) Minimally acceptable execution of course material and participation

PROJECT DESCRIPTIONS:

Project #1- Variant Screenprinting

For this project you will develop the fundamentals of screenprinting while exploring variation in design, color and value. From a reference image you will create 3 hand-drawn stencils that rely heavily on pattern and texture and interpret values and volumetric form in different ways. These layers will be exposed into screens and printed on top each other in different color combinations to investigate the effects of optical color mixing and layered transparency. You will create a variable edition of different color schemes using a variety of printing substrates.

Project #2- Makerspace Matrix

For this project you will use the laser engraver in the I-Create lab to make a relief matrix with a digitally rendered image. That key image will then be modified or reduced with hand-carved components. Your engraved image can be photographic, digitally illustrated, or an abstract pattern, depending on your concept and how you plan to incorporate your hand-carved manipulations. It only takes an hour to engrave your blocks, so take chances. If something goes wrong you can always engrave another block. Additional color blocks will first be registered off the laser-engraved key image.

Project #3- Risograph Zine

For this project, each student will design a 2-color image using photographic and/or hand-drawn processes, to be printed on the risograph machine and bound into a book. Your image should depict something unique, iconic, or representative to Corpus Christi. You must design your image in two color-separated layers, printed in black and white, to be fed into the risograph machine. Color selection is limited to the 11 available risograph colors. Those two colors can be layered to create a third hue.

Project #4- Chine collé everything

For this project, you will create either an etching or a stone lithograph which incorporates a chine collé element. Chine collé is a collage process which adheres additional thin paper pieces into the print using light adhesive and printing pressure. It can be used to add variation, color, depth, and dimension to a print. In this project you must use chine collé to also add content. The concept for your design should incorporate the inclusion and variation that chine collé provides, or you may include found materials such as newspaper, maps, or prints to add content. In your composition, consider area that you could change or modify, or elements that would be strongly impacted by changing colors or designs.

Final- Self-guided project

For the final project, you will determine the parameters for your print(s). You have 28 days/seven class periods, until the project is due at our final exam session. Your preliminary determination should be the scope of your project, what you can hope to accomplish in that time. Some suggestions for parameters would include:

One option is to determine your concept or imagery and we can select the printmaking medium that will be the best fit. Your project could also be a continuation of a previous project if you wish to pursue an idea further or expand on a technical process. Students must submit an initial written proposal for the parameters of the final edition you hope to achieve.

ARTS-3302.001 - INTERMEDIATE PRINTMAKING

Term: Spring 2021

Meeting Times: 9:00 am - 11:50 am, Tuesday, Thursday

Location: CA- 204

Instructor: Lars Roeder

Email: lars.roeder@tamucc.edu

Office: CA 207

Office Hours: Monday, Wednesday, 12:00 - 2:00, Tuesday, 3:30 - 4:30, Webex available

Office Phone: (361)825-3612

COURSE DESCRIPTION

An investigation into printmaking history and process: Students will learn methods of intaglio printmaking using black and white and color techniques.

COURSE REQUIREMENTS

- Successful adherence and completion of all work
- Active participation in class discussions and critiques
- Maintaining an up-to-date sketchbook and notebook
- Being on time and adequately prepared with materials for each class
- Attendance record that meets TAMUCC and instructor policies
- Safe and careful use of all materials, tools, equipment, and studio space
- Strict adherence to safety and cleanup procedures
- Maintaining a positive and respectful attitude toward others and work area

LEARNING OUTCOMES

- Completion of at least (4) different editions of prints
- Successful application of learned processes and techniques
- Continued development of knowledge and technical abilities gained from introductory and intermediate level printmaking
- Conceptual development, risk taking, imagination, creativity and inventiveness
- Application of basic elements of drawing and design in the execution of assignments
- Continued development of visual, verbal and critical communication skills
- Sense of pride in ones work with reference to presentation and craftsmanship

ADJUSTMENTS FOR COVID-19

Due to current circumstances and university guidelines, classes are limited to less than 10 people (including instructor). This class will be divided into two sections, each group will only meet in the studio once per week. Course content is supplemented with online assignments and sketchbook exercises which should be executed outside the classroom.

DEMONSTRATIONS

Demonstrations - scheduled or impromptu - demand full attention and note-taking in a notebook specific for the course. Scheduled demos will not be repeated for tardy, absent or negligent students. If you miss a demonstration, it is your responsibility to reach out to a classmate and acquire notes.

PORTFOLIOS/CRAFTSMANSHIP

Editions must be clean and flat - submitted for each grade between interleaving in a presentable portfolio.

SAFETY/CLEAN-UP

STUDENTS ARE REQUIRED TO CLEAN AT THE END OF EACH WORK SESSION. Plates, inks, tools, etc are not to be left out during student absence. Chronic negligence will affect your final grade. Be considerate and respectful of the studio space, instructors, and fellow classmates. Individuals engaging in uncooperative and/or unsafe behavior will be warned once by the instructor. Upon second violation, the student will be withdrawn from the course and given a "wd" with no refund of tuition or fees.

LOCKERS

See Art Office to reserve a locker in the hallway.

TEXTBOOK (OPTIONAL)

Printmaking: A Complete Guide to Materials & Processes Fick and Grabowski
The Complete Printmaker Ross and Romano

CELL PHONES AND SCREENS

You are permitted to use your cell phone or computer for class-related material only. You are not allowed to text or make phone calls during class. Cell phones are absolutely not allowed during critiques. If you are seen using your cell phone during a critique, you will be given one warning. A second warning will result in an unexcused absence.

PARTICIPATION IN CRITIQUES, LATE WORK POLICY AND EXPECTATIONS OUTSIDE OF CLASS

Critiques are an essential part of the creative process. Students should be open to hearing feedback about the quality of their work on an ongoing basis throughout the semester. When receiving criticism, listen with an open mind. The value of being in school, and in a small studio class, is not only to give and receive as much feedback as possible, but to learn how to make the most of it.

Do not take what is said about your work personally, no matter how difficult this seems. These assignments require that you take risks and try new things.

- You must be present on the day of critique. Participation is factored into your final grade.
- Late Work Policy: One class period late: 10% deduction, two class periods late: 20% deduction. After that you will receive a ZERO.
- Students are expected to work a minimum of **three to five hours a week** outside of class on drawing, this is the only way to improve and master the skills.

ATTENDANCE

Attendance is mandatory for your success, will be recorded during each class session and is considered as part of the professionalism element of your final grade.

- You will lose a single letter grade on your fourth (4) absence.
- Five (5) absences will result in the drop of another letter grade.
- Six (6) absences will result in the failure of the course.
- Three (3) late arrivals or early departures will result in recording one (1) full absence.
- Students are required to attend class for the duration of the scheduled time or until the Professor dismisses the class.

Due to risks related to COVID-19, amendments to this policy will be made for students who are showing symptoms, believe they have come into contact with a person who has COVID-19, feel they are at risk, or are wary of infecting someone who is at risk. Students must notify the professor of these concerns before class and will receive directions for virtual instruction or alternative assignments and the absence will be excused.

GRADING OPPORTUNITIES

- Project #1: Etching 2/23 15%
- Project #2: Aquatint 3/6 20%
- Project #3: alt processes 4/13 25%
- Project #4 (Final): Multiplate 5/13 20%
- Exercise and blackboard assignments 10%
- Participation & Professionalism (cleaning!) 10%

GRADING CRITERIA

Each assignment will be graded on the following:

- Concept: Creative interpretation of assignment, originality, evidence of thoughtful ideas, exploration of problem solving, evidence of research through preliminary and final drawings, risk taking.
- Execution: Synthesis of materials/tools/process to support concept, application of drawing/design elements and principles, composition, use of value, craftsmanship, effort.
- Print Quality: Image is straight on the page, image is registered with other colors (if applicable), clean borders, appropriate amount of ink was used, consistent edition.
- Note: Critiqued and graded assignments (handed in on time), that have been significantly reworked and editioned in full may be submitted for consideration of a positive grade change.

GRADE INTERPRETATION

Each assignment will be returned with a grading sheet which outlines its specific strengths and weaknesses:

- A. Superior work, mastery of course material - inventiveness, execution, craftsmanship, participation
- B. Above average work, high competency of course material, active participation
- C. Average work, meets basic class requirements
- D. Minimally acceptable execution of course material and participation

PROJECT DESCRIPTIONS

Project #1- Horror Vacui (Line Etch)

In visual art, the term *Horror Vacui*, Latin for "fear of empty space," is created by filling the entire artwork with visual information/detail. Begin this project with research on the history of horror vacui and make connections with the imagery represented in Renaissance era engravings such as those of Bruegel and Dürer.

Compositions for this assignment will rely solely on line (i.e. no shading). The line etch process allows you to create clean consistent, fine lines of varying values. Tonal range can only be achieved through hatching. It is important to pay attention to the density of your mark-making in order to achieve a full range of value.

Project #2- Contemporary Caprichos (Aquatint)

Los Caprichos are a set of 80 aquatint prints created by the Spanish artist Francisco Goya in the late 18th century. The prints satirize the follies and foolishness of Spanish society, criticizing superstition, the ignorance of the ruling class, educational short-comings, and the decline of rationality.

For this project, you will create Contemporary *Caprichos*, criticizing, poking fun, or illuminating an aspect of contemporary culture. You determine the tone/severity of your concept and image. Goya used a very consistent and efficient style for *Los Caprichos*, a single line etch for contours and texture, and 3-4 aquatint stages for light, depth, and emphasis. Your Contemporary *Caprichos* must replicate this style using the aquatint technique.

Project #3- Color Variations

Printmakers have been coming up with creative ways to colorize prints for thousands of years. It has become another offshoot of innovation within the printmaking discipline, and as printmaking became industrialized, the use of color became increasingly important for marketing and branding. Throughout printmaking's history, artists have used innovative techniques to create color prints or incorporate elements of color into their compositions. In this project you will create a varied edition using 5 different color techniques: hand-coloring, chine collé, viscosity printing, a la poupée, and monoprinting, exploring the nuance of each process, understanding their different effects and efficiencies.

Project #4- What's For Dinner? (Multiplate etching)

Wayne Thiebaud is renowned for his pop art renderings of food and sweets, often in stark isolated settings. While we most often think of Thiebaud's paintings, he also collaborated with master printers to create etchings with transparent colors that are both deep and complex, yet light and delicate.

For your final assignment, you will create a 3-plate color etching based off a composition depicting food. This could be a food display, a still life, or creative interpretation of the prompt. The final piece will be printed in three plates of blue (key), red, and yellow. You will create detailed color sketches for each layer of your design and carefully transfer the key lines to achieve optimal registration.